In Recital

Jeff Donkersgoed, percussion

Saturday, April 17, 2004 at 5:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Log Cabin Blues (1924) — George Hamilton Green (1893-1970)

Roger Admiral, piano

Time (1968) — Minoru Miki (b. 1930)

Ark of the Covenant (1995) — Milton Barnes (1931-2001)

Part I: Invocation
Part II: Recollections
i) War
ii) David Plays the Harp for King Saul
iii) David's Lament over King Saul and Jonathon
iv) War
Part III: Rituals and Cortège
Part IV: Bacchanal
i) Dance No. 1
ii) Dance No. 2
iii) Dance No. 3
iv) Rebuke of Michal
v) Dance No. 4

Alyssa Miller, oboe, oboe d'amore, English horn, shofar
Laura Neeland, harp

Raga No. 1 for Solo Timpani (1968) — William Cahn

Duo for Piano and Percussion (1988) — Barbara Monk Feldman (b. 1953)

Roger Admiral, piano

Stubernic (1988) — Mark Ford

L'ensemble Boreale
Nicholas Jacques and Court Laslop, marimba

Mr Donkersgoed is a recipient of a Beryl Barns Memorial Award (Graduate), a Graduate Student Scholarship from the Alberta Heritage Scholarship Fund, a Province of Alberta Graduate Scholarship, and the Violet Archer Graduate Scholarship in Music Composition.

Program Notes

Log Cabin Blues (1924) by George Hamilton Green
Xylophone virtuoso George Hamilton Green was born in Omaha, Nebraska on May 23, 1893. He along with his older brother Joseph (also an accomplished xylophonist) began their musical training at the piano. However, they soon convinced their father to purchase them a xylophone, "a small, awkward-looking instrument of two octaves, some of the bars being more narrow than others. It had no resonators and no stand … [but] it seemed wonderful, the most marvellous thing we had ever seen." The boys soon built a replica so they could both practice at the same time.

Green began playing solos with his father's band at age twelve and was playing vaudeville engagements by the summer of 1912. From Chicago, he moved to New York in 1915 and quickly earned rave reviews for his touch, his attack, his technique, and his powers of interpretation. In addition to almost single-handedly inventing xylophone technique, Green developed an extensive popular recital repertoire for the instrument. By 1916, Green claimed a repertoire of nearly three hundred standard overtures, rhapsodies, fantasies, concert waltzes, transcriptions of violin concerto and concert piano pieces. His list of original works includes novelties, salon waltzes, popular dance tunes, and a remarkable collection of ragtime tunes – all illustrating his inimitable technique and a highly original musical mind. Many of these works were quickly published and some are still available in modern editions.

Log Cabin Blues is a blue fox trot and is typical of George Hamilton's Green compositions in terms of its formal and harmonic concept, reminiscent in fact of the classical minuet and trio. Full of cheerful double stops and syncopated rhythms, the work is the perfect concert opener.

Time (1968) by Minoru Miki
Minoru Miki was born in Tokushima, Japan in 1930 and graduated from the Tokyo National University of Music as a composition major. He founded Pro Musica Nipponia in 1964 and served as its Artistic Director for 20 years, leading the contemporary Japanese instrumental community in producing over 160 performances abroad in his efforts to internationalize traditional Japanese instruments. He has won numerous awards and has been commissioned to compose works for such orchestras as the New York Philharmonic and the Leipzig Gewandhous Orchestra. However, he is most noted for his invention of the 20-string (later 21-string) koto with Keiko Nosaka in 1969 and for his many compositions written for the instrument.

Time was composed in a one-week period in the summer of 1968 for Keiko Abe's first marimba recital. The composition has since become a standard work in the marimba literature. From an early age, Miki loved the special feeling of Indonesian Gamelan ensemble music and thus this music served as inspiration in composing the work (as is evident in the work's basic six-note motive and variable quintuplet rhythm constructions). The composition is structured in an AABA format; however, the general atmosphere throughout the work is very free, almost like an improvisation.

Ark of the Covenant (1995) by Milton Barnes
Milton Barnes (1931-2001) began his musical career as a jazz drummer and guitarist in the 1950's, supporting himself while studying composition with John Weinzweig and Ernst Krenek and conducting with Victor Feldbrill and Boyd Neel at the Royal

Conservatory of Music in Toronto. An ensuing friendship with Zubin Mehta at the Berkshire Music School in Tanglewood led to his attending and graduating from the Orchestra and Opera Conducting School of the Vienna Academy of Music in 1961. Following this he served as Music Director/Conductor for both the Niagara Symphony and Chorus and the Niagara Falls Philharmonic and Chorus. He also founded and conducted the Toronto Repertory Orchestra in 1964 where he set the pace in Toronto and Canada for a new format in contemporary classical music programming.

In 1973, Barnes made a conscious decision to focus on composing full time. His compositional style has been called 'eclectic fusion.' Though jazz and pop influences are prominent in his work, he viewed himself as continuing the main stream of classical composition, noting that all great composers have drawn their inspiration from the cultural cross-currents of their own time and place. Barnes sought his inspiration in the cultural environment of contemporary Canada and was influenced by the music of his Jewish heritage. Versatile in his use of contemporary techniques, Barnes, nevertheless rejected the academic avant-garde in favour of a tonally based romantic idiom.

Of biblical importance, the Ark of the Covenant has interesting origins. Following Israel's deliverance from slavery in Egypt, God instructed Moses to build a "Tabernacle" (or tent) in which the Israelites would worship God. Placed in a special area known as "the Holy of Holies," the Ark of the Covenant was the most sacred object in the Tabernacle. Detailed instructions were given by God to construct the ark and it contained three items of extreme significance to the Israelites (the Ten Commandments, the rod of Aaron, and a golden pot of manna). The Ark of the Covenant was where God manifested His presence on earth. Not only was the ark centre of worship when it resided in the tabernacle, but it also protected the Israelites in battle, supernaturally defeating any adversaries that came before them. The Israelites also went to the ark to seek God's guidance and wisdom for the nation.

Milton Barnes's composition is a portrayal of the events in the life of David at the time of his capture of the city of Jerusalem and the subsequent transference of the Ark of the Covenant to the city. Ark of the Covenant was commissioned by oboist Lawrence Cherney and harpist Erica Goodman on a grant form the Canada Council for the Arts and was composed to commemorate the 3000th anniversary of the City of Jerusalem.

Raga No. 1 (1968) by William Cahn

William Cahn is the principal percussionist of the Rochester Philharmonic Orchestra, and is also a member of NEXUS, an internationally renowned percussion group based in Toronto, Canada. Since 1963, he has composed music primarily for percussion instruments and these works have ranged in scope from solo-unaccompanied pieces to concertos for percussion and full orchestra. Raga No. 1 was composed in 1968 and was first performed by the composer at the Eastman School of Music. The idea for the piece was inspired by hearings of the music of North India, and especially by the rhythm and techniques used on the tabla, the traditional drums of North Indian classical music. In the middle section of the work, the timpani will be played with the hands (as are tabla) and the pitches will be manipulated with the pedals to emulate the sounds of the larger of the two drums in a set of tabla.

Duo for Piano and Percussion (1988) by Barbara Monk Feldman
Barbara Monk Feldman studied composition with Bengt Hambraeus at McGill University in Montreal and with Morton Feldman at the State University of New York at Buffalo, where she received a Ph.D. in 1987 on an Edgard Varèse Fellowship. Her music has been performed in Canada, the United States, Belgium, Germany, Holland, and Italy by the Arditti String Quartet, the Montreal Chamber Orchestra, Roger Heaton, Yvar Mikhashoff, Frederic Rzewski, Aki Takahashi, Robyn Schulkowsky, and Marianne Schroeder. She has participated on the faculty of the International Ferienkurse fur Neue Musik at Darmstadt since 1988, and she has been commissioned to write new works from the Sonorities Festival at the Queen's University of Belfast, Toronto New Music Concerts, the Ontario Arts Council, the Canada Council, and Concerts in New York City.

The Duo for Piano and Percussion is typical of Barbara Monk Feldman's compositions in its usage of minimal material, non-functional harmonies, and extremely quiet dynamics. The work is more of a dialogue than a duo between the piano and the percussion instruments (vibraphone, chimes, and glockenspiel) as the performers rarely perform simultaneously.

Stubernic (1988) by Mark Ford
Mark Ford is the co-ordinator of percussion activities at The University of North Texas in Denton, Texas and has served as President of the Percussive Arts Society. Ford has premiered a variety of new works for solo marimba and regularly performs concerts and clinics around the United States. As a recording artist, Ford has released two solo compact discs (Motion Beyond and Polaris) to excellent reviews. His musical compositions are primarily for percussion instruments and they have been performed throughout the world.

Stubernic (pronounced Stew-bur-nick) is a marimba trio performed on one marimba, similar to the marimba performance practices in Latin America. The work is dedicated to Stefan and Mary K. Stuber who inspired Ford with stories of their humanitarian aid experiences in Nicaragua. Although Stubernic is not based on Latin American themes, the work attempts to re-create the energy and vitality of the region's music. At times in Stubernic, the frame of the instrument is used for percussive effects, such as the end-piece and the front metal resonators.

Biographies

From Waterloo, Ontario, **Jeff Donkersgoed** holds a Bachelor of Music degree with distinction in composition and music history from Wilfrid Laurier University and a Master of Music degree in composition from the University of Alberta. His principal composition instructors have included Howard Bashaw, Glenn Buhr, Linda Caitlin-Smith, Peter Hatch, Laurie Radford, and Heather Schmidt. He has had compositions read or performed by such ensembles as the Penderecki String Quartet, the Borealis String Quartet, the Norwell District Secondary School Senior Concert Band, the WLU Wind Ensemble, the WLU Percussion Ensemble, the WLU Improvisations Concerts Ensemble, the University of Alberta Academy Strings, and the Kitchener-Waterloo Symphony.

As a percussionist, Jeff's instructors have included David Campion of the Stratford Festival and Brian Jones of the Edmonton Symphony Orchestra. He has performed with the WLU University Symphony Orchestra, WLU Wind Ensemble, WLU Percussion Ensemble, the University of Alberta Symphony Orchestra, the Edmonton Youth and Children's Choirs, and the Edmonton Symphony Orchestra. He has performed concertos with the WLU Symphony Orchestra and the University of Alberta Academy Strings and has appeared as a guest artist in numerous student recitals. His final performances as a University of Alberta student will be with the University of Alberta Symphonic Ensemble and University Symphony Orchestra on April 26, 2004 as part of the Cantando Festival.

Roger Admiral received his Doctor of Music degree from the University of Alberta. He works as a freelance musician in the Edmonton area and performs in the Kovalis Duo with Montreal percussionist Philip Hornsey.

A native of Edmonton, **Nicholas Jacques** formal percussion training began at the University of Alberta with Brian Jones and at McGill University with D'Arcy Grey and Andrei Malashenko. He has attended master classes given by Michael Burritt, Gordon Stout, Evelyn Glennie, Leigh Howard Stevens, and She-e Wu. He has performed with many noted professionals and ensembles such as Alain Trudel, Jens Lindemann, Jeffery Goldberg, the Edmonton Symphony Orchestra, and theTommy Banks Big Band. He has also been heard on CBC Radio. He recently completed a Long-term Career Development Residency at the Banff Centre for the Arts where he studied and performed with percussionists Aiyun Hoang and Rod Thomas Squance. Nick is the founding member of L'ensemble Boreale and is proud to see it continuing in its current form.

Court Laslop is an active member of the Edmonton music community. He is currently completing a Bachelor of Music degree in percussion performance at the University of Alberta, where he has served as principal percussionist in both the Symphonic Wind Ensemble and Symphony Orchestra for the past three years. Court is also a member of L'ensemble Boreale and the Edmonton Youth Orchestra and has played with ensembles such as the New Edmonton Wind Sinfonia, Mill Creek Colliery Band, Opera NUOVA and the Alberta Wind Symphony. He has performed with many noted professionals such as Robert Rumbelow, Malcolm Forsyth, Howard Cable, Ben Heppner, Dominic Spera, Tommy Banks and Jens Lindemann. His teachers have included Brian Jones, Trevor Brandenburg, Clarence Samuelson and Brian Thurgood. Court currently resides in Devon where he continues to perform, teach and give clinics for students.

Alyssa Miller is completing her third year of the BMus/BEd combined degree program at the University of Alberta, studying oboe and English horn with Beth Levia. She has performed with the University of Alberta Symphony Orchestra, Orchestral Winds and Percussion, and Symphonic Wind Ensemble, the Edmonton Children's Choir, Edmonton Youth Orchestra, Okanagan Youth Orchestra, Thompson Valley Orchestra, the British Columbia Honour Orchestra, as well as in numerous student recitals and chamber ensembles. During the summer months, Alyssa is a faculty member for the Kamloops Interior Summer School of Music, where she is office manager, assistant camp director, and oboe instructor. Alyssa is the recipient of the Peace River Pioneer Memorial Scholarship in Music, the Neil Primrose Memorial Scholarship in Music, and the Lloyd Thomas Award in Music (Woodwind).

Born and raised in Edmonton, harpist **Laura Neeland** is currently enrolled in the Bachelor of Music program at the University of Alberta. She has studied harp for nine years under Keri Zwicker and Nora Bumanis, Principal Harpist of the Edmonton Symphony Orchestra. She has performed with the Edmonton Youth Orchestra, Concordia Symphony Orchestra, the University of Alberta Symphony Orchestra, University of Alberta Wind Ensemble, and the University of Alberta Academy Strings. Laura regularly performs private engagements and has played for local, provincial, and federal dignitaries, including the Governor-General of Canada. Laura studied clarinet with Don Ross for eight years and holds a Grade 10 certificate in piano from the Royal Conservatory of Music. She recently won the University of Alberta Academy Strings Concerto Competition, performing Claude Debussy's *Danse sacree et profane*.